

2013 TMEA TRUMPET CLINIC LAMAR UNIVERSITY

Presented by Dr. Brian Shook

I. General Considerations

- A. Warm Up – first thing every day before any other playing
 - 1. 10 to 15 minutes
 - 2. Easy mouthpiece buzzing
 - 3. Long tones for tone development
 - 4. Easy lip slurs for lip and tongue arch coordination
 - 5. Basic articulation patterns
 - 6. Scales
- B. Practice Routine
 - 1. Quality over quantity
 - 2. Metronome is your best friend—always use it. When you slow a passage down to work on it, be sure to speed it up *gradually* instead of rushing back to the original tempo.
 - 3. Rest as much as you play during a practice session
 - During resting periods:
 - finger difficult passages slowly
 - sing the music
 - play music on air (blow air just like you are playing—but do not buzz lips—and finger along with the music)
 - 4. Sectionalize – select small sections (one or two measures) that give you the most trouble and work on them first
 - 5. Only run large sections of the music **AFTER** you have learned all the notes, rhythms, dynamics, articulations, etc. and can play them consistently
 - 6. Once all of the music is thoroughly learned, begin doing run-throughs

II. Initial Approach – for learning etudes and solo repertoire

- A. Overview
 - 1. Composer
 - 2. Title
 - 3. Time signature
 - 4. Key signature and accidentals
 - 5. Tempo (if indicated) and tempo changes
 - 6. Rhythms, articulations, dynamics
 - 7. Look up all foreign words and write in English translations
 - 8. Find the errata sheet and mark in all changes
 - 9. Sight read it through to get an idea of how it goes (it's OK to miss some notes)
- B. Sectionalize
 - 1. Find places where the music “breathes” and where you need a breath
 - a. often during a rest
 - b. phrases usually (not always) last 4 to 8 measures
 - 2. Determine the sections that are going to be the hardest for you
 - a. break these sections into smaller sections to be practiced
 - could even be just two notes (rhythm or interval) that are difficult
 - b. practice each section until you can't miss it (like saying your ABCs)
 - start at a very slow tempo and *gradually* increase speed

- c. once the difficult measure(s) is learned, add a measure to either side
 - if there is an interval you keep missing, sing it and then buzz it several times. Once you can sing and buzz the interval, you should be able to play it.

C. Simplify

1. Tricky fingerings – just work the fingers and not the lips (saves chops!)
2. High notes – take entire passage down an octave
3. Difficult rhythms – clap and count them out
 - play the section on just one note
4. Tricky slurs/articulations – take them out and tongue or slur everything
 - gradually add them back in after the lips/tongue are calibrated
5. Endurance – practice endurance only after you can play everything correctly

III. What Judges Want to Hear

- A. Correct rhythms, notes, and articulations
- B. Beautiful tone and good intonation
- C. Consistent tempo
- D. Clean articulation and finger coordination
- E. Musicality and phrasing (individuality and personality)

IV. Final Considerations

- A. Take private lessons – a private teacher will be able to help you with the fine points of playing, give you meaningful feedback weekly, and keep your progress on track
- B. Listen to professional recordings (not just any YouTube video)
 - Phil Smith, Jens Lindemann, David Hickman, Håkan Hardenberger, Maurice Andre, Eric Aubier, Sergei Nakariakov, Jouko Harjanne
- C. Record yourself to hear what sounds good and what needs work (this way you do not have to evaluate your playing while playing)
- D. Memorize each etude – this will give you tremendous confidence
- E. Mental practice – finger through each etude while “hearing” the music in your mind’s ear
- F. Endurance
 1. Start at the beginning and play until your lips just barely begin to get fatigued
 2. Start over and add one measure
 3. Gradually do this until you can play the whole piece without feeling fatigue (this will probably take several days/weeks)
 4. Then play the entire etude and add a repeat at the end, adding 1 or 2 measures at a time
 5. Continue until you can play the entire etude through twice with minimal fatigue
- G. Lip Flexibility Resources
 1. Bai Lin – Lip Flexibilities (Balquhiddie Music)
 2. Irons – 27 Groups of Exercises (Southern Music Co.)
 3. Frink/McNeil – Flexus (Gazong Press)
- H. In general, as you practice *rest as much as you play*. If your practice session lasts 45 minutes, rest the chops for about 20 of those minutes (while doing other musical exercises)
- I. HAVE FUN!!! Enjoy the music you are making and everyone else will, too!

See the following pages for specific Focus Points for each etude

FOCUS POINTS
for more efficient and productive practice

Allegretto affettuoso by Gatti, page 19 from Voxman Selected Studies

- 1) Understanding 6/8 Time
 - a. In 3/4 time, the quarter note gets the beat (with two 8th notes per beat), but in 6/8 time the dotted quarter note gets the beat (with three 8th notes per beat).
 - b. **Ex. 1** shows what the music would look like if it were written in 6/4 (with the quarter note getting the beat)

- 2) Breathing
 - a. There are not many good places to breathe in this etude
 - b. Get a big, full breath at the very beginning (inhale for at least 2 full beats)
 - c. Find musical places to breathe and take frequent sip breaths without losing time
 - Avoid breathing at the peak of a crescendo

- 3) Begin the etude with confidence
 - Sing the first note, then buzz it, and then play it

- 4) Dynamics
 - a. The opening dynamic can be *p* or *mp* to help with a more secure start
 - b. Exaggerate the dynamics for greater contrast
 - c. Watch dynamics shifts carefully:
 - mm. 11–12, 30, 32, 50, etc.

- 5) The accents in this etude indicate weight or heaviness, rather than a strong and forceful articulation. Lean on the accented notes and then back off slightly for the following note to create a dancing and lilting feeling.
 - a. Practice scales with this accented pattern to get the right feel (**Ex. 2**)
 - b. Skeletonize the music by playing only the accented notes (**Ex. 3, mm. 1–4**)

- 6) Wide Leaps – mm. 17, 24, etc.
 - a. Sing, buzz, play intervals
 - b. Arban p. 125, slurred

- 7) Phrase Endings
 - All notes longer than an 8th note must be played full value instead of chopped short (mm. 8, 36, 54, 55)

- 8) Articulation Comments
 - a. Avoid chopping staccato notes. Doing this will cause the music to sound jagged.
 - b. Even though some of the 16th notes have staccato markings, play them long but with a crisp articulation. Use a “tee-tee” syllable instead of a “tot-tot” to allow for faster articulation.

- 9) Single Tongue Speed
 - a. Practice passages all on one note (**Ex. 4**)

- b. See Chris Gekker's *Articulation Studies* for great tips and exercises on increasing the single tongue speed

10) Confident Fingers – mm. 9–10, 13–14, 28–35, etc.

- a. Change rhythm and play at a slower tempo to help facilitate quick finger changes (**Ex. 5**)
- b. Take a slow tempo and slur everything. Articulation can be added later.

11) Endurance Routine

- a. Be able to play all phrases with good musicality and technical execution *before* trying to play all of it
- b. Divide the etude into sections no larger than 8 measures
- c. Insert 1–2 measures of rest after each section and play the whole etude without getting tired
- d. Then take away one of the measures of rest and play again.
- e. Do this gradually and over the course of a few weeks you will be able to play the entire etude.

Reminders and Suggestions:

- 1) Tempo
 - a. Choose the opening tempo wisely so you do not slow down later for faster passages
 - b. Before starting, choose the appropriate tempo by looking at the measures with lots of 16th notes
- 2) If there are any passages that give you lots of problems, memorize them to gain confidence!
- 3) Watch the E-flats and E-naturals in 16th note runs
- 4) Keep the rhythm steady in mm. 30–31, 44–46, 48–50. The tendency is to rush the 16ths.
- 5) Start the *ritard* at the beginning of m. 35 instead of in the middle of the measure
- 6) Watch the articulation change on beat 2 in m. 35

Definitions of Musical Terms:

Allegretto affetuoso – light and cheerful; with warmth, tenderness, and passion

A tempo – in time; at the preceding rate of speed

Crescendo (cresc.) – growing increasingly louder (with intensity)

Rinforzando (rinf.) – strengthened; accented

Smorzando (smorz.) – gradually dying away to a whisper

Allegretto by Böhme, page 29 from Voxman Selected Studies

- 1) Dynamics
 - a. Start this etude slightly louder (*mp*) for more security
 - b. Decrescendos will happen naturally because lower notes sound softer
- 2) Interval Accuracy – mm. 1–8
 - a. Skeletonize and play only the notes on the beat to hear the basic descending musical line (**Ex. 6**). Slur to help airflow be more consistent.
 - b. Start from the end of each descending phrase and work toward the beginning, beat by beat and slur all notes for smoother airflow
 - c. Start at the beginning of each descending phrase by changing the rhythm to long-short-short for more security (**Ex. 7a**)
 - Also do short-long-short (**Ex. 7b**) and short-short-long (**Ex. 7c**)
 - d. Sing, buzz, then play at a slow tempo
 - e. Confidence
 - i. Start playing just the first note of the etude and repeat several times, taking the horn off the face between each repetition
 - ii. Then play the first two notes and repeat several times
 - iii. Then the first three notes, etc.
- 3) Wide leap after rests – mm. 2–3 (low A to high F#), mm. 4–5 (low A to high E)
 - a. Sing intervals
 - b. Play the higher note down an octave and then play up the octave
- 4) Articulation Patterns
 - Arban pp. 142–143, 153 – change the articulation patterns to match those of this etude
- 5) Finger Dexterity – mm. 26–29
 - a. Vamp each 3-note grouping (**Ex. 8a**)
 - b. Vamp each 6-note grouping (**Ex. 8b**)
 - c. Arban pp. 142–143, 153
 - d. Practice all of these exercises with all notes slurred, then add the articulation pattern given in the etude. Slurring everything will help you focus on just the finger dexterity, adding the articulation with help you focus on finger-tongue coordination.
- 6) Additional Slurring Resources – see page 2 of this handout, IV. G.

Reminders and Suggestions:

- 1) Watch the intonation on the C#s at the beginning. Pull the 3rd valve slide before starting and leave it out, but make sure it is back in by m. 6.
- 2) mm. 21–23 – don't overdo the *sfz* by accenting too hard. Think “heavy” emphasis rather than a “bang” articulation.
- 3) Keep the air moving smoothly through entire etude

Adagio cantabile by Gallay, p. 2 from Voxman Selected Studies

- 1) The Turn
 - a. Be able to play the music correctly without the turn
 - b. Consult the bottom of the etude page for proper execution
 - c. Play at half speed with the 8th note getting the beat; slowly speed up during repetitions (**Ex. 9**)
- 2) Wide Slurs – mm. 3–4, 33–38
 - a. m. 3 – B-E slur after the turn can be tricky
 - b. Sing the interval first (thinking “ah-ee”)
 - c. Buzz a glissando from the first note to second note (like a trombone), then buzz it quickly
 - d. Play on the trumpet (without the turn), then play with the turn
- 3) Downward Slurs – m. 26
 - a. Crescendo through the quarter note as you approach the slur
 - b. Begin by slurring down a step, then two steps, then three, etc.
 - c. Once an octave is reached and it feels easy, play the passage by changing the 16th notes to 8th notes to secure note accuracy
 - d. Gradually speed up the tempo until the 8th notes are almost as fast as the 16th notes
 - e. Play passage as written
- 4) Suggested breathing for better phrasing
 - a. Delete the following breaths: mm. 6, 14, 19, 23
 - b. Add the following breaths: mm. 25, 31, 39, 45
- 5) Endurance Routine (see instructions for #11 under the first etude)

Reminders and Suggestions:

- 1) Exaggerate the dynamics for greater musical contrasts
- 2) Articulation – watch the articulation patterns in mm. 15–16
- 3) mm. 25 and 33 – start these phrases very softly for more dynamic contrast.
- 4) m. 28 – the B-flat carries through the measure
- 5) m. 29–39 – make sure the 16th notes are snappy so they don’t sound like triplets
- 6) m. 33 – be sure to trigger the low C# here or else it will sound very out of tune
- 7) m. 37 – watch out for the B-natural
- 8) Add a slight *ritard* in m. 56 to end more musically

Definitions of Musical Terms:

Accelerando (accel.) – accelerating, getting gradually faster

Adagio cantabile – leisurely or at ease; in a singing style

A tempo – in time; at the preceding rate of speed

Crescendo (cresc.) – growing increasingly louder (with intensity)

Rallentando – slowing down, getting slower

Poco a poco – little by little, gradually